



ARTISTIC EXPRESSION OF THE IMAGE OF THE POET IN MODERN UZBEK THEATRE

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Abstract:

This article analyzes the stage interpretations of the play "Usmon Nosir" as performed at the Namangan Regional Theater and the Uzbek State Musical Academic Theater named after Muqumiy. The complex emotional experiences, internal struggles, and dreams of the poet are conveyed through contemporary theatrical tools such as acting, stage design, and musical composition. The director's approach, symbolic stage imagery, and the aesthetic impact of theater on audience perception are examined.

Keywords: Character, director, actor, performance, drama, theater, audience.

"The most important thing in the theater is life. And to transfer life to the theater
is the most important task of the actor."

K.S. Stanislavsky

Introduction

Theater is a vivid expression of human thought, aesthetic feelings and social consciousness, and has occupied a special place in the life of society since ancient times. It is considered not only a type of art, but also a powerful tool for cultural and spiritual education, a culture of thinking and understanding. Theater brings the human soul, spiritual experiences, social relations, historical thinking and dreams to life through the stage. Theater is the echo of the human soul on the stage. From here, every word, every silence, every look hits the heart of the viewer. A dark hall, a lit stage, silence... and suddenly, the actor's voice sounds. With this voice, a whole life story begins. Sometimes it is filled with laughter, and sometimes it turns into a tragedy that crushes your heart.



Life on stage. A sacred place, each curtain of which is in tune with the heartbeat, each movement is in harmony with the sorrow, anxiety, joy and hopes of the people - this is the Namangan Regional Musical Drama Theater named after Alisher Navoi. Its foundation is love for art, devotion to the stage and an approach to the spiritual needs of the people. The Alisher Navoi Musical Drama Theater is one of the centers of art and culture of the Namangan region. A new generation of actors is taking to the stage with a fresh look, modern techniques and dramaturgy. The theater is equipped with a modern lighting system, stage equipment, which serves to further expand this creative experience and artistic scope. The play Usmon Nasir, recently staged at the Namangan Regional Musical Drama Theater, attracted the audience with its deep spiritual content in artistic and scientific terms. This work, from the point of view of literary and art criticism, reflects the work and life of Usman Nasir, a bright representative of 20th-century Uzbek poetry, at a high artistic level.

Usman Nasir is a bright representative of Uzbek literature, and his poems have a deep place in our national spirituality. Usman Nasir's poetry mainly reflects such spiritual values as pride, national independence, human freedom and justice.

The drama "Usman Nasir" was staged by director Askar Kholmo'minov at the Alisher Navoi Musical Drama Theater of Namangan region based on the work of the People's Poet of Uzbekistan Iqbol Mirzo.

The play "Usman Nasir" was an important artistic event for Uzbek theater and literature. It brought to the stage, through the life of a historical figure, philosophical and social issues such as national identity, freedom and freedom of speech. In this, not only acting skills and dramaturgy, but also all the means of modern stage art were harmoniously used.

When writing a scientific and critical analysis of the play "Usman Nasir" by director Askar Kholmuminov, one should first of all understand the aesthetic and cultural significance of the artistic process. This play strengthened Askar Kholmuminov's unique place in theatrical art. A. Kholmuminov, in his work, aimed to reveal the psychological depth of each character and bring them closer to the audience. This strategy is of particular importance in creating the image of Nasir. The play depicts Nasir's mental states, his troubles and dreams through elements of realism. At the same time, symbolic elements, symbols and



metaphors are also widely used to express the inner world of Nasir's personality. The creation of this performance deeply explored Nasir's life, work, and philosophy, vividly depicting ideas such as the mindset and spiritual state of the people, national pride, and the value of art.

The performance of the actors in the play "Usman Nasir" deserves special attention. Askar Kholmuminov chose the most talented and talented actors to create the image of Nasir. The actors successfully performed their roles in expressing Nasir's mental state, his inner struggle, difficult decisions in life and dreams on stage. The joint work of these actors on stage created a unique grace and liveliness on the surface of each character. In depicting Nasir's beautiful but sick soul, the actors spent a lot of time and effort, both physically and emotionally. The music and stage design of the play are also of particular importance. The music was chosen in accordance with Nasir's poetry, his life and thoughts. Kholmuminov chose minimalism in the stage design, which helped to make the appearance of Nasir's inner world more touching and deep. The harmony of the stage and music allowed the viewer to feel their emotions more deeply. The music and visual elements are perfectly combined with each other, making this scene even more unforgettable and meaningful. In the performances of Usman Nasir, staged at the Namangan Theater, the actors' performance on stage is strong, and it can be seen that each of them is highly prepared for their role. This increases the attractiveness of the work. However, there are also some shortcomings in the performance. Among them, the lack of technical equipment on the stage, the slowness of the transitions between some scenes, as well as the inability of some actors to master the roles more deeply were shown. These shortcomings had a somewhat negative effect on the overall impression of the performance.

This particular performance was also staged at the Uzbek Musical Drama Theater named after Mukumi. At the Mukumi Theater, the stage design, the actors' play, and the musical approach were at a high level, and the prologue and opening scenes, which tried to touch the hearts of the audience and change their minds, created their own strong dramatic atmosphere. In some scenes, Nasir's artistic ideas are too complex, and they are perceived as an incomprehensible and ambiguous scene for the average viewer. Artistic differences are excessive, as a result, the main content of the work is lost. While the Mukumi Theater used a lot



of high technology, the stage decorations and effects in many cases cannot have a strong impact due to the limited capabilities of the Namangan Theater. This made the stage work seem monotonous and sometimes even simpler for some viewers. Director A. Kholmuminov turns the stage into a "speaking" space with symbols. He uses minimalistic but symbolic stage decorations to express the spiritual world of Usman Nasir. For example, pieces of paper shining against a narrow, pitch-black background express the poet's dreams and hopes, but also express his spiritual confusion. The performance, with these symbolic signs and the director's use of the poet's poems, not only gave aesthetic pleasure to the audience, but also introduced new approaches to our national art. His work demonstrates his high level of professionalism, artistic research and dramaturgical mastery. The director played a very important role in the development of Uzbek theater in his staging, his ideological and artistic content, his new aesthetic approaches, calling the viewer to deep thought.

Both theaters sought to make Nasir's works more interesting and impressive for the new generation of viewers in their own environment, but it should be taken into account that each has its own limitations and possibilities.

Such performances will remain an important artistic and spiritual heritage not only for Uzbek art, but also for world theater art. It is clear that Askar Kholmuminov's work will serve to further enrich theatrical art in the future by directing it towards new forms and directions.

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